

Hilary Crisp presents a three-person exhibition with new works by Karina Bisch, Yelena Popova and Mary Simpson.

Karina Bisch (B. 1974, lives in Paris, FR) develops her work as a response to modernist, architectural geometry. Each work begins with existing forms that have undergone many manipulations and reformulations, dismantling modernist codes through introducing outside referents, contemporary film or music. 'Pieter Motley' (acrylic on canvas, 2012) is a series of paintings with the characteristics to offer both a summary of recent work and a return to the origin of Bisch's painting practice. The smaller format technique and use of softened geometry seem to recall and extend the abstractions she was painting at the end of the twentieth century. Bisch's practice is a medley of forms: collages, paintings, installation, performance - a playful game between Pierrot and Harlequin specified as a theatrical commedia dell'arte. The works evoke post-Cubist Constructivism, fashion and decorative arts and are far from an inventory of patterns; they employ, instead, the tradition of portraiture. -Nicolas Chardon, August 2012, Paris

Bisch attended the Rijksakademie, van beeldende kunsten, Amsterdam in 2006. Recent solo exhibitions include Nosbaum & Reding Gallery, Luxembourg; Display Artproject (with Mai-Tu Perret), Paris. Recent group exhibitions include *Historia Mysteria*, Renwick Gallery, New York; *Abstraction and storytelling I*, Marz Galeria, Lisbon; *Tableaux*, Le Magasin, Grenoble; *Tout ce que vous avez toujours voulu savoir sur le blanc*, FRAC Aquitaine, Bordeaux; *Almeria* curated by Nicolas Chardon, Julien Fronsacq, Niklas Svennung, Chantal Crousel, Paris.

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Yelena Popova (B. 1978, lives in Nottingham, UK) incorporates various media including painting, video, installation, and performance investigating the progress, competition and defeat involved in modernist dialogue. Video works are concerned with themes of balance, ecology and power relations. Her painterly style takes Russian Constructivist sensibility to a digital era, the pale works deviate from aggression and boldness as thin layers of diluted bright colors appear to evaporate and expose the natural fibers of the linen substrate, instability or submission of matter suggested. MDF peelings used in the installation, 'Thousand Natural Curves' (mixed media on linen, MDF, 2012) echo the gestures on her canvases to emphasize a clash between materiality, the transparency of the painted image and the immateriality of screen based images. The video, of the same title, accessible online via QR code, presents three female dancers moving in a curved space of the Roca London Gallery designed by Zaha Hadid. Produced in collaboration with the choreographer, Harriet Waghorn, it is a meditation on space, female body and movement. It reveals Popova's fascination for the deconstructivist architecture of the RLG and it's connection to the development of digital software capable of calculating and reproducing complex, natural curves.

Popova received an MA from Royal College of Art, London in 2011. Recent solo exhibitions include *Zabludowicz Invites*, Zabludowicz Collection, London; Figge von Rosen, Berlin; Outpost, Norwich (co-commission with Gregor Hylla). Recent group exhibitions include *New Sensations*, Victoria House, London; *New Contemporaries*, S1 Space, Sheffield, touring to ICA, London; *Bookmark Project*, Nottingham Contemporary; *Keep Doors and Passages Clear* curated by Tom Godfrey, White Columns, New York. In 2011, Popova was the recipient of the Outset Prize as well as the Red Mansion Prize where she was artist in residence in Beijing.

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Mary Simpson (B. 1978; lives in Brooklyn, NY) works with film, photography, painting, print and installation, as part of an ongoing investigation into gesture and affect. 'The Swimmer' (HD video, 2012) presents a portrait of two characters: a young man faces the Adriatic sea and listens to an old woman narrate a harrowing yet displaced vision of the world. The stillness of the scene brings gesture and landscape together as each body acknowledges the other while an allegory of inversion and implied violence takes hold. A related series of paintings (acrylic and oil on canvas, 2012) advances the physicality of gesture and structural sequencing in Simpson's work. Light waxes and wanes and concentric circles call up an eye that is perpetually moving, shifting, and turning away—exploring the dual Orphic motif of looking back and erasure.

Simpson received an MFA in Visual Arts from Columbia University in 2009, attended the Whitney Independent Study Program in 2010 and Skowhegan School of Painting and Sculpture in 2007. Recent exhibitions include *Now I am quietly waiting for the catastrophe of my personality to seem beautiful again, and interesting, and modern.* curated by Tom Burr, Bortolami Gallery, New York; Meulenstein/Max Protetch, New York; *Felt Under Fingers* (with Tom Burr) Almine Rech Gallery, Brussels; *Offset Summary*, Rachel Uffner Gallery, New York; Seattle Art Museum, Washington; Boise Art Museum, Idaho; The Kitchen, New York; CAM2, Madrid. In 2011, Simpson was artist in residence for the Eastern European Exchange Program in Croatia with Art in General.

Until 6 October. For more information contact: gallery@hilarycrisp.com